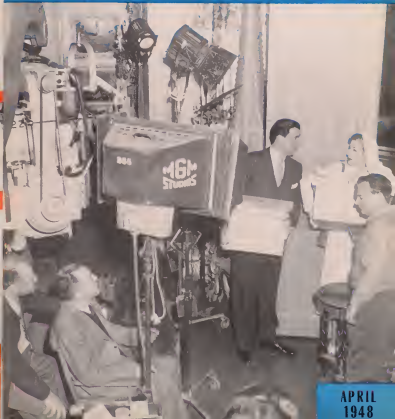


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THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY



APRIL  
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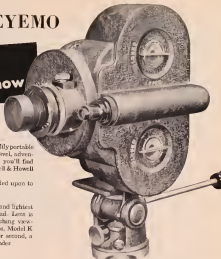
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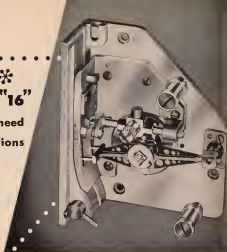
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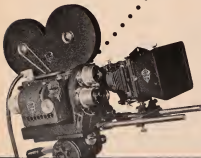
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# AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 29

APRIL, 1948

NO. 4

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ON THE FRONT COVER.—Greer Garson and Walter Pidgeon are ready for a scene for the Metro-Goldwyn Mayer production of *Julia*. Mohelkayes Director of Photography Joseph Ruttenberg, A. S. C., is in left foreground directly under the suspended camera, while director Jack Conway is seated at his right.

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# A SEVEN REELER IN 7 DAYS— IT CAN BE DONE!

By VIRGIL MILLER, A.S.C.

WHEN I was called and asked if I could do a feature production in SEVEN days, I frankly had my doubts, but having been a serial cameraman back in 1917, with a reputation for speed, I told them I'd take a chance if they would.

Frankly, I had never done one in so short a time, and reasoned that they'd probably go over a day or two, which seems to be general procedure. Having photographed well over two hundred feature pictures, I decided that I would have to call on all of my 'short-cuts', even then, I very frankly told the Producers that I couldn't give him 'Seventy-Day Photography' in seven days, but at the same time would insist on doing size work—for a cameraman is judged on his photography without the time element being taken into consideration.

I also insisted on helping select my own crew—men whom I knew to be efficient, and at the same time men with whom I could work satisfactorily—in other words, the best men available.

Having read the story, I made a few suggestions to the assistant director, checked on the studio where we were to

work, ascertaining equipment to be used, told them I wanted a BNC Mitchell, as we had sound throughout the picture. I also helped work out the transportation troubles, as we had five exterior locations, and thirteen interiors.

I might as well mention the name of the company and the men who made the making of the picture possible: Wildhite Productions, James Doane, President; George McCall, Producer; Doc' Jose, Asst. Director; Leo Peppen, Second Asst. Director; Frank Dexter, Art Director; and Albert Kelley, Director.

My own crew consisted of John Martin, Operator; Bob Pierce, Asst. Cameraman; Roy Black, Gaffer—altogether a swell bunch and all of them experts in their respective lines.

Needless to say, the story had been stripped down to essentials—we didn't have to shoot several sequences that couldn't be used—everything in the story was necessary to its proper telling. Our two principals, Marcia Mae Jones, and John Gruel, were experienced, and of course were told to know their lines, I'm glad to say they proved real mugs, as did all the other actors in the picture.

Our first two days were exteriors—much of it 'right stuff' shot in the daytime' with filters. We had no bounce-lights, other than a half-dozen photo-floods, consequently our first two days were 'long in action and short in hours'—possibly a full eight hours each day—we were home by six o'clock.

Then followed five days of real efficiency in picture making. The sets were ready, the director, Al Kelley, knew what he wanted, we, the crew, knew how to get what he wanted.

There were occasional delays, as there will always be, certain delays must be slightly changed, sets arranged, a little sound trouble (Glen Glenn was sound man and did a fine job), etc., but on the whole, we moved right along.

And I might add here, that we didn't apparently work any harder than on a production requiring from eighteen to twenty-four days, or longer, but we worked in earnest, there were no false moves, we were as sure as possible that all mechanical apparatus was functioning.

(Continued on Page 129)



Exterior and interior camera setups for "Shoot Green" which was produced with experienced Hollywood production personnel in seven days. Director of Photography Virgil Miller, A.S.C., is behind camera in photo at right in glad jacket.

# "A DOUBLE LIFE"

## THE CAMERA GOES BACKSTAGE

By HERB A. LIGHTMAN

**I**N A narrow-gauge year during which a flood of mediocre films has graced the American screen, it is a genuine privilege to be able to heap extravagant praise upon a truly outstanding photo play—the Universal International production, *A Double Life*.

Brilliantly produced, directed, photographed and acted, *A Double Life* blends art and entertainment into a tantalizing dish that critic and film-goer alike will find hard to resist. It is a fast, taut, suspenseful, thoroughly entertaining length of celluloid which proves beyond the vaguest doubt that *slow and not dollar* make fine screen fare. It is a glowing example of the perfect combination of all elements of production. Its screen is as absorbing as a book that you can't put down. In short, *A Double Life* is a very fine motion picture indeed.

The production staff working behind

the scenes on the film included some of Hollywood's finest talent. The picture was produced by Michael Kamen, directed by George Cukor, written by Hollywood director-theatrical playwright Garson Kinnon and his actress-wife, Ruth Gordon. The production was designed by Harry Horner and underscored with haunting background music composed by Miklos Rozsa. The outstanding photography which contributes so forcibly to the mood and impact of the film was executed by Milton Krassner, A.S.C.

*A Double Life* is a murder story with a difference. In it, the murderer is revealed at once, his ultimate fate is foretold, and the audience is actually made to sympathize with the culprit—and yet, even with all of the cards neatly spread out on the table, the film is infused with such edge-of-the-seat suspense that viewing it is truly an emotional experience.

As a murder story, *"A Double Life"* is as different from the average whodunit as a Rembrandt is from a Sunday supplement cartoon.

### An Actor Lives His Part

The plot of the film concerns Broadway stage actor Anthony John (played with Academy award fame by Ronald Colman), who becomes so obsessed with his dramatic roles that his real-life personality is dominated by his stage characterizations; he actually *becomes* the person he is playing. This works very well when the actor is doing a light comedy, but when he decides to act "Othello" his co-workers have grim forebodings regarding the effect the role might have upon him.

That they were quite right is evidenced by the fact that one night while on stage at the murder scene, Actor John is so carried away by the part that he comes very close to smothering his ex-wife who is playing the role of Desdemona. The fact that he loves her dearly only adds to his fury, and he is dragged away just in time.

As the run of the play continues, he becomes more and more dominated by his Othello complex until one night, completely absorbed in the characterization, he strangles a sex-hidden woman while strutting the lines from the murder scene in the play. The press agent for the production eager to cash in even on this sordid source of publicity, puts a reporter to compare the "crime of passion" aspect of the murder to the "kiss of death" sentiment in Othello.

Upon reading this sensational bit of publicity in the paper, the actor becomes so infuriated that he attempts to choke the press agent while again quoting Shakespeare. The press agent then begins to suspect the actor of being the murder-



"A Double Life" presented by Universal-International is a thrilling photoplay about an actor who "lives his part" not only—but he will scarcely write, direct, act and photographed. The picture authentically captures the atmosphere of backstage Manhattan. (Left) The bold lighting style of Director of Chromatography Miklos Rozsa, A.S.C., adds force to the drama of the film. (Right) The ballroom theatre set on the Universal-International lot originally built for Len Chaap's *Phantom of the Opera*, was remodelled into a modern Broadway playhouse for *"A Double Life."*





The outstanding photography of Milton Krass, A.S.C. in "A Double Life" actually takes the audience backstage and onto the stage during performances of "Othello" (Left). Instead of using conventional angles from the audience toward the stage, Krass shot toward the audience and across the stage—often shooting directly into the stage lights for added realism. (Right) Dynamic background close-ups of the main characters on stage subjectively bring the audience in contact with a madman bent on murder. Strong, but thrilling, stuff to watch.

er, and the ruse he uses to bring him to justice provides a pulse-pounding final reel for the picture. The actual device by which the actor gets his just deserts is so neatly (and logically) conceived that we shall refrain from revealing it, in order to avoid spoiling the film for those who have not yet seen it.

All of this action (which might have been sheer melodrama in less capable hands) is precisely motivated by the schizophrenia, personality of the actor himself. The well-known screenplay gives the audience an X-ray close-up of the man's soul, delves into his damaged psyche, and actually makes you feel sorry for him with that strange mixture of emotions that is sometimes present when you're a dangerous animal caught in a trap.

### Mood Is Made

A Double Life owes much of its force to the authentic and varied mood breathed into it by a staff of perfectionists for detail. There have been countless photographs set in Manhattan, but never one that so aptly caught the sophisticated tempo of the bright little island. There has been a veritable epidemic of backstage film, but no picture has ever smoldered so convincingly of genuine pain. "A Double Life" doesn't merely take you backstage—it takes you onto the stage during rehearsals and performances and an attempt at murder that wasn't in the script. It's all there on film: the hustle-bustle of Broadway, the fever pitch of rehearsals, the nervous tension of opening night, the hectic gaiety of after the show.

cocktail parties. For those who have ever vibed to the pulse-beat of backstage Manhattan, the film will produce a certain hectic nostalgia.

Creating this sort of authentic mood is a difficult assignment. In previous backstage films, the Great White Way has usually smacked a bit of Sunset Boulevard. The stage itself has always been portrayed as a limitless area, nearly as commodious as the size of two sound stages—instead of the cramped, dingy, rather shabby shell of worn boards and wall radiators that Broadway stage actors must transform into little pouches of magic. But the producer, the director, the writers and many of the actors responsible for "A Double Life" are stage people—

*Continued on Page 131*



Wide-angle compositions, low camera perspectives and sharply contrasted low-key lighting produce photography that is expertly tailored to the dramatic needs of "A Double Life." The company spent three weeks on location in New York photographing scenes in their actual locales. Exterior night shots of the theatre district, Greenwich Village and the Italian Quarter are especially effective.

# Academy Award Winners Best Cinematography—1947

## "BLACK NARCISSUS" "GREAT EXPECTATIONS"

**T**WO British-made productions released in the United States during 1947, were adjudged the best photographed features of the past year by vote of members of the Academy of Motion Picture Arts and Sciences.

Jack Cardiff, A.S.C., Director of Photography for the Technicolor production

of *Black Narcissus*, was awarded the Academy statuette for his outstanding work on that picture.

Gay Green was honored for what was adjudged the best black-and-white photography for his photographic direction of *Great Expectations*.

The general technical excellence of both

productions—as indicated by voting of Academy members—is recognized by the fact that best art direction awards for both color and black-and-white were presented to Alfred Junge for *Black Narcissus* and John Bryan for *Great Expectations*.

Jean Simmons, currently in Hollywood from England to star in a picture for Universal-International, accepted the Academy "Oscar" for the honored Directors of Photography and Art Directors, and was extremely happy to walk to the platform of the Shrine auditorium four different times to accept the trophies for the above four. The statuettes will be sent to the individuals in England by representatives of the J. Arthur Rank Organization in Hollywood.

### International Recognition

That the leading artists of the Hollywood sector who compose the 2,000 members of the Academy of Motion Picture Arts and Sciences recognize outstanding achievement in all branches of production on an international basis, is demonstrated by the awards to British artists and technicians for their splendid work on the pictures cited above.

### Other Technical Awards

Metro-Goldwyn-Mayer's *Greta Dolphin Street* won the Academy Award for the best special photographic effects, with department heads A. Arnold Gillespie, and Warren Newcombe accepting the "Oscar" for the special visual effects, and Douglas Shearer and Michael Steinbock receiving the awards for special audible effects.

Samuel Goldwyn's *The Bishop's Wife*, was the winner for Best Achievement in Sound Recording, with Gordon Sawyer accepting the statuette.

Climbing the Marathon, first the musical subject photographed in Ansco-color, was adjudged the best two reel short subject.

### Finalists for Cinematography

Procedure in selecting the finalists for outstanding achievements by the Academy provides for each division of artists or technicians to vote for nominees. In the case of the color and black-and-white



British film star Jean Simmons (right) accepted the Academy statuette for English winners for best achievement in black-and-white and color production cinematography and art direction *Black Narcissus* presented the art direction trophies, while Gay Green (left) handed out the "Oscar" for best cinematography.

cinematography division, all Directors of Photography in Hollywood participate in the primary voting, and the three top productions in each division go into the finals for voting by the entire Academy membership.

The Ghost and Mrs. Muir, Charles Lang, Jr., A.S.C., as Director of Photography, and "Gone With the Wind," George Folsey, Jr., A.S.C., as Director of Photography, were the finalists with "Crest Expositions."

Life With Father, Everett Marley, A.S.C., and William V. Skell, A.S.C., as Directors of Photography, and "Mother Wore Tights" with Harry Jackson A.S.C., as Director of Photography, were finalists with "Black Narcissus."

#### Scientific and Technical Citations

Annually, the Academy recognizes scientific and technical achievements of outstanding merit. These are bestowed upon recommendation of the Scientific or Technical Awards Committee, for a device, method, formula, discovery or invention of special and outstanding value to the art or science of motion pictures.

No awards were presented this year for Class I— for those achievements which have a basic influence upon the industry. Only five have been bestowed since 1940.

Two Academy Plaque Awards were granted in Class II.

**TO: C. C. Davis and Electrical Research Products Division of Western Electric Company** for the development and application of an improved film drive filter mechanism.

This mechanism is a fundamental improvement in film drive, resulting in better film motion in any type of audio sound recording and studio or theatre sound reproducing equipment. It has reduced flutter problems, simplified film threading and equipment adjustment and requires no critical manufacturing tolerances. As this device is suitable to theatre as well as studio equipment, its application has a definite influence on the industry as it results in improved quality in the theatre.

**TO: C. R. Dally and the Paramount Film Laboratory, Still and Engineering Departments** for the development and first practical application to motion picture and still photography of a method of increasing film speed as first suggested in the industry by the E. I. DuPont de Nemours & Company.

The purpose of this method is to increase the speed of presently available photographic film. It consists of a precisely controlled system of post exposure and development of the latent image on exposed negative. This technique increases effective film speed from three to four times, permits night photography under adverse lighting conditions, increases depth of focus necessary in certain transparency process projection shows, can be

applied to reduce set lighting costs and allows a lower brightness of translucent screens. Its application to still photography permits action still shots to be taken simultaneously with motion pictures, which is usually impracticable.

#### AWARDS IN CLASS III (Certificate) none

**TO: Nathan Levanow and the Warner Brothers Sound Department** for the design and construction of a constant speed sound editing machine.

This machine allows rapid, accurate and easy identification of music, notes and speech syllables. It consists of two sets of rollers driven by a single motor at constant speed but in opposite directions. The film is driven and reversed by friction, controlled by light finger-tip pressure. The machine's instantaneous starting, stopping and reversing features, small size, and ease and control of operation, make it valuable in editing sound track where extreme accuracy is necessary.

**TO: Percival Edwards, C. R. Dally, Hal Carl, H. G. Cartwright and the Paramount Transparency and Engineering Departments** for the first application of a special anti solarizing glass to high

intensity backgrounds and spot area protection.

Quartz condenser lenses on high intensity arc projectors have long been subject to color solarization, resulting in deterioration of photographic quality and expensive replacement of condensers. This anti solarizing glass, acting as an ultra-violet filter, protects the quartz condenser lens and allows it to retain its original color and high efficiency. The development and application of this glass to quartz condensers of high-intensity arc projectors is important to both color and black-and-white production as it makes possible the uninterrupted use of transparency process projectors, stereoscopes and spot projectors.

**TO: Fred Ponsdel of Warner Brothers Studio** for pioneering the fabrication and practical application to motion picture color photography of large translucent photographic backgrounds.

This method represents the first successful fabrication of large translucent backings for color photography. The application to production of these backings with their realistic reproduction of background

(Continued on Page 138)



Jack Cardiff, A. S. C. whose color photography for "Black Narcissus" was voted best for 1947 by Academy members.

## Television Field Opens For Cinematographers

By ESTHER TOW

The rapid increase in video units and licensed stations, coupled with the tremendous need for films for television gives promise of wider employment opportunities to motion picture technicians than ever before, according to Jerry Furbanks, film producer pioneering in the field.

Allen Sogler, A.S.C., is photographing *The Public Prosecutor*, the first of Furbanks' films for television. Furbanks has two other series ready to shoot, and plans several others. Each series will consist of 17 twenty minute films.

Figuring five persons per set, the television audience is estimated to have jumped from 125,000 in 1945, to 375,000 in 1946, to a million in 1947. The 1948 audience is expected to number 3,750,000 in the United States.

Although there are only 18 television stations on the air, of which 16 are commercially licensed, applications are coming into the F.C.C. at the rate of 15 per week. In the L. A. area alone, seven channels have been licensed.

Conservative estimates believe films will supply anywhere from 50 to 80 per cent of the television day. Budget wise, and in eliminating the margin of error, they are superior to live shows. Costs can be estimated over a longer period of time and

among many different seasons. National distribution and elimination of time changes can be obtained only through the use of film. Most important of all, live shows are unable to utilize special effects, so necessary for suspense in dramas. Since one picture equals the appeal of 10,000 words, it is expected that many more advertisers will be attracted to this medium.

Any single station will probably have a weekly film requirement of 56 hours.

## A. S. C. First Contributor to Academy Permanent Film Collection

The American Society of Cinematographers has made an initial contribution of five hundred dollars to the Academy of Motion Picture Arts and Sciences Foundation devoted to raising funds for the two-fold purpose of insuring to the screen the first twenty years of motion pictures, and for the building of a permanent film collection.

This aspect of the Academy's broad cultural program was necessitated by the failure of the 1947 Congress to appropriate funds for the continuance of the film preservation project started by the Library of Congress in 1943. The first part of the project, as started by the Library of Congress, was to transfer to celluloid the nearly two and one-half million feet of paper film submitted for copyright purposes from 1897 to 1917, the first twenty years of the industry. It is estimated that this will take about five years. The second part of the project is to collect for research purposes all newsreels, feature films, and those entertainment films, which, because of box office appeal, or artistic merit, from a public rather than personal view point, reflect our national mores, and provide a visual historical record of our culture from year to year.

From 1945 until 1947, although retarded by the war, Mr. Howard L. Walls, censor of Motion Pictures in the Library of Congress, under Archibald McLaughlin and currently serving in a similar capacity for the Academy, was able to develop the national film project from an office to a division.

Until 1932, motion pictures as such on celluloid could not even be copyrighted. Paper prints were submitted to fill under the provision that only still photographs, or a series of still photographs related to a single subject, could be copyrighted. In 1932, provision was finally made permitting the copyright of motion pictures on celluloid. However, since no accurate way to safely preserve the hazardous re-

lated film had been found, the films were taken to the copyright office, registered and returned to the producer the same day.

Both 35 mm and 16 mm film have been used. At present writing, it seems most practicable to shoot on 35 mm and then reduce to 16 mm. The technique is developing and requires the guidance of the well trained motion picture photographers having the background and experience gained through many years of practical production.

Contrasted with the less than two hour per week film output of any major motion picture studio, the implications for the future of film men at television are fantastic.

Preliminary study of these early films has already revealed the beginnings of most of the motion picture developments in current use. In the first twenty years of the industry, we see film: montage, experimental lighting, and first attempts at narration, and newsreels.

If able to continue, the Academy Foundation will provide the only historical record of one of the largest industries in the world.

## SPECIAL EFFECTS FOR "GREEN DOLPHIN STREET"

The Academy Award recognition of the special photographic effects for the Metro-Goldwyn-Mayer production of *Green Dolphin Street*—the best in black and white for 1947 honors several members of the American Society of Cinematographers who combined their talents to accomplish an overall outstanding assignment.

Max Fabian, A.S.C., Harold Marzotti, A.S.C., and William N. Williams, A.S.C. were the photographers on the special photographic effects in the department headed by A. Arnold Gillespie.

Mark Davis, A.S.C. photographed the matte paintings for Warren Newcombe, while Irving Rosin, A.S.C. was in charge of producing the very intricate optical effects on the production.

George Fobey, A.S.C. was the Director of Photography on *"Green Dolphin Street"* which was in the finals for best black-and-white photography.

### VERNON L. WALKER, A. S. C.

Vernon L. Walker, A.S.C., 54, head of the Special Effects Department at RKO Studios for the past 18 years, died suddenly of a heart attack at his home in Balboa, California, on March 14th.

Following war service with the U. S. Army Signal Corps in 1917-18, he headed for Hollywood and joined the camera staff of Fox Studios; moving over to the Mack Sennett organization in 1924 and several years later went to Warners. He accepted the post of head of the special effects department at RKO Studios in 1930, and—during the ensuing years—assembled a compact organization of experts to whom he repeatedly gave full credit for unusual and money-making achievements of the department under his expert guidance.

Walker is survived by his widow, one daughter, two grandsons, and two brothers.

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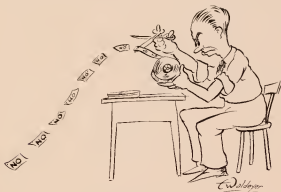
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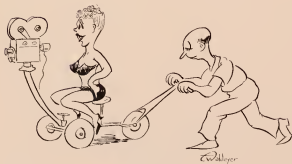
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CARTOONIST'S GLOSSARY OF CINEMATOGRAPHY ... by TED WALDEYER



NEGATIVE CUTTER



CAMERA DOLLY

# A Guide For Better Splices

(This pertinent and important information on making good splices was presented by Joseph Harley at a recent meeting of the Metropolitan Motion Picture Club, New York City, and repeated from the club bulletin.)

First, never handle your film without white cotton gloves, unless you have learned to hold the film by its outer edges only. Perspiration marks from your fingers will ruin every frame you touch.

Adopt you have cut the film, scrape off not only the 3 layers of emulsion, but scrape right down to the bond material so that the surface is both grayish in color and roughened. Do not fear perforations.

If your splicer is of the type that can be guided in scraping by your hand, be very careful not to scrape off too much of the frame, but just enough so that the overlapping frame will cover. If you scrape off more than that, you will have those annoying light flashes on the screen each time a splice passes the gate in your projector.

Do not use old cement as the cement evaporates and loses its strength which means that your splices will part and at the wrong time too.

When you open a new bottle of cement, run the brush with a small scraper so that it will not spread the cement over too large a surface.

Spread the cement lightly and clamp down at once. Open up the left side of your splicer the very instant that you lock the right side into place and gently wipe away any excess cement that may have been squeezed out from the new splice. Do this at once and with a clean, soft, lintless cloth. This eliminates flashes of blue that you see so often and which are

caused by excess cement spread over the film.

The majority of the members at the meeting agreed that the diagonal splice was no stronger than the shorter splice and that it showed up much more on the screen. It was also found that the electric splicer now on the market heated the film in making its weld so that there was an objectionable white flash on the screen. The film actually broke from the brittle neck caused by the heating of the splicer.

The main ingredient to remember in making splices is simply this: NO ONE EVER MADE A GOOD SPlice CARELESSLY. Study your splicer's habits. Work within the scope of its capacity and TAKE LOTS OF TIME.

## Films in Public Libraries

According to a recent report made by Hoyt R. Colvin, Director of the Charlotte Public Library, for the Audio-Visual Committee of the American Library Association, most public libraries are adding film divisions.

The report published in the August issue of the Library Journal informs us that:

- 14 percent of the public libraries now handle films; 19 percent more plan to;
- 51 percent of college libraries now handle films; 15 percent more plan to;
- 25 percent of public libraries and 19 percent of college libraries definitely plan the purchase of motion picture projectors;
- 10 percent of public libraries and 12 percent of college libraries definitely plan to purchase slide film projectors;
- 6 percent of both college and public libraries are setting up projection rooms.

## TED WALDEYER—CARTOON CREATOR

The cartoons on the opposite page are the first of a regular series to be published in AMERICAN CINEMATOPHILE and created by Ted Waldeyer under the title of "Cartoonists' Glossary of Cinematography." His humorous conceptions of general terms used in motion picture photography will be recognized as outstanding sketches in both originality and execution.

Waldeyer is Chief Film Editor for Encyclopedia Britannica Films, Inc., of Wilmette, Illinois. In his early days he drew and photographed portraits of the old silent AESOP'S FILM FABLES under the direction of Paul Terry. He drifted into the film editing end of these animated cartoons when sound came in and has continued to do more and more of the snapping and tying together again of films. Meanwhile, he contributed to the New Yorker and other magazines, but his largest audience was for several *Saturday* Sun cartoons originated for the BMT lines in New York. With Andy Comstock, cartoonist for Encyclopedia Britannica Films, he conceived and drew the "Cartoonists' Glossary of Cinematography."

Last year, Ted again had the opportunity to work on an Aesop Fable—but this time on the live-action photography for EBF's production of "The Hare and the Tortoise," a charming one-reel using live actors, and a task to tax the ingenuity of a film editor!

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# MY FIRST 50 YEARS IN MOTION PICTURES

By OSCAR A. DEPUE

(World-travelled Cinematographer Associated with Burton Holmes and Designer of the Depue Film Printer)



Oscar Depue (left) with Burton Holmes in 1911. The camera is an Edison Kinetograph while Mr. Holmes is holding a Speedy hand camera.

*(The author was undoubtedly the first motion picture cameraman to photograph stenographers, and his adventures in making pictures for travel lecturer Burton Holmes took him to many far corners of the world. This account of his experiences in securing cameras and equipment a half century ago, and the many adventures in photography, would represent points of interest for the first time, was first presented at the April, 1947, convention of the Society of Motion Picture Engineers in Chicago, and published in the December, 1947, issue of SMPE Journal. It is reprinted here by special permission.)*

I IN 1887 I was employed by the McIntosh Battery and Optical Company in Chicago, a firm operated by Dr. McIntosh, inventor and designer of many electrical and optical devices for the medical profession. The doctor gave many lectures before medical students and medical conventions. Work with him gave me the opportunity to learn the art of slide projection, microscopic work, and the handling of battery appliances and static machines for dentous offices.

Ultimately, in addition to assisting Dr. McIntosh, I became a projectionist for other doctors and for various public lectures. I was frequently sent out of the

city and my ingenuity was taxed in overcoming the difficulties of installing projection and screens in a wide variety of halls, churches, and theaters which, at that time, had little equipment of their own. The illumination for stereoscopic projection was the calcium light. In fact, this was the only illumination even up to the time of motion pictures, and we used it for them during the years of 1897, 1898, and 1899.

It was while working with Dr. McIntosh that I first met Burton Holmes, who was searching for someone to project some lantern slides that he had made in Japan in 1892. He had brought back enough snapshots of the country to give an evening's entertainment or lecture on his travels. For his initial tryout on the Chicago public, he rented the recital hall on the seventh floor of the Auditorium building, counting quite heavily on his family's acquaintanceship with many of Chicago's society leaders.

This tryout in November, 1893, The World's Fair year, was a complete success—even with only the four performances planned. The hall seated about three hundred and fifty persons, and before the series was completed, the audience was sitting on camp stools in the aisles. That

was the beginning of my association with Burton Holmes which eventually led to motion pictures and my work today.

In 1895 I traveled in Europe taking still pictures with Mr. Holmes. The trip was a bicycle tour through England, France, Corsica, Italy, and Switzerland. The pictures were made into hand-colored stereoscopic slides which we showed in the winter at lectures in an ever-widening circle of cities.

In 1896 we realized that we had a growing need—the motion picture. As a result, in 1897, at the end of the 1896 season, Mr. Holmes sailed for Sicily and Italy and I sailed for London, the Mares five motion pictures at that time. My intention was to search out and buy a motion picture camera. I found little from which to choose, and the prices were exorbitant. I was forced to go to Paris to see what I could find there. The situation was almost as bad—with one exception. Mr. Leon Gaumont had a Demery camera for 60-mm film—the only machine that I could find at all of Paris. It was not what you would call a facile piece of apparatus, it was cumbersome and its tripod was a piece of two-inch plank fixed with solid iron legs (true adjustable). I was somewhat fearful of what I



could do with this equipment, but nevertheless I purchased it and took the first train to Rome to join Mr. Holmes.

It was there that I made my first motion exposure. I chose St. Peter's Cathedral and the great Piazza with its obelisk and fountains as a subject—a subject, I admit, that lacked animation until a herder with his flock of goats passed in front of the fountain to give it movement.

It may seem ridiculous now to consider that then I thought I must always have some famous background for my motion pictures. I had not quite broken away from still photography enough to realize that movement was the chief function of motion pictures.

That photographic expedition led me to Naples, Venice, and Milan and then up to Paris again where I took just one motion picture. This was the Place de la Concorde—a scene that had real animation. I secured the picture by planning a cab at the busiest place in the Concorde. With the driver's suit for my tripod, I was able to photograph the morning traffic at close range. The police reconstituted with me vigorously for blocking traffic, but I failed to comprehend what they were after until I had finished what I was after—fifty feet of picture.

This negative and those made previously in Italy were taken to the Gaumont studio for development. I left the negatives with them in exchange for one print from each. Some fifteen years later, Mr. Gaumont graciously sent to these negatives, which are now in the Bunton Holmes Films storage vaults.

My next step was to return home and start to get equipment together for developing, printing, and projecting these motion pictures and obelisks that I was soon to make of New York, Yellowstone Park, and other points of interest.



The author photographing tourists visiting the pyramids of Egypt outside of Cairo in 1906

En route I stopped in Rochester to visit the Eastman Kodak Company and had an interview with Mr. George Roseman. He agreed to cut film, both negative and positive, in a 60-mm width for me. He also gave me some ideas of how he thought I might build a printer.

I did build the printer, following his ideas and some of my own. It was a very amusing gadget when I look back at it today. The printer was mounted on a wall in a darkroom, with a hole through the wall to admit the exposure light from a lamp in the next room. The lamp was mounted on a rod so that I could slide it nearer or further away from the film to suit the density of the negative which was observed as it passed in front of a slit.

The lamp, mind you, was a Weibach gas lamp—no such luxury as the electric light which came two years later.

The major problem of providing power to operate the printer was solved with a small water-wheel motor that I attached to the water faucet in my basement. This power, little as it was, was sufficient to drive the printing machine and a film perforator which I built as well. All this equipment had to be completed in time to have the films ready to be shown in the fall of 1897.

In addition I had to convert the Gaumont camera into a projector. It proved to be quite satisfactory. The motion pictures were shown after Mr. Holmes' lecture proper, as a fifteen- or twenty-minute



(Left) Mr. Deane and camera with group of American newspaper men on riverbank stand at St. Petersburg where the Czar had relieved the Russian troops. Crossing the River Ispouk. (Right) He set up camera position to photograph the great hole 1903.

added attraction. With the spontaneous outburst of applause that followed the first roll, we had the great satisfaction of feeling that it was a real success, which, indeed, it proved to be during the rest of the season. As far as I know, these programs in the fall of 1897 marked the first time that motion pictures were used by any public lecturer in this country.

By the end of the 1898 season, I had constructed a larger camera which would accommodate 200-foot rolls of negative. I also made some improvement on a portable tripod. This equipment was taken on the Grand Canyon of the Colorado for the first motion pictures made of that sight.

We then went on to Honolulu for a tour of the Hawaiian Islands. The American troops were passing through Honolulu on their way to Manila, for the Philippines had come into our possession through Dewey's victory at Manila Bay.

Returning from Hawaii, we stopped again at the Grand Canyon to make more footage and also visited the Hopi Indians' snake dance at Oraibi to make the very first motion pictures of such a ceremony. One year later I returned to photograph a snake dance at Walpi, the largest of the region's villages.

This second visit afforded an opportunity to show the Indians the pictures taken the year before so, on my way back to Canyon Diablo to make the train for home, I spent a few days at an Indian trading post called The Lakes run by Mr. Volz. My projecting equipment, a calcium-light outfit, and tanks of oxygen and hydrogen had been sent out in advance. Through Mr. Volz's co-operation, we gathered an audience which I believe was the most interesting I've ever seen. We set the projector in the back end of a lumber wagon and attached the screen to the side of the trading post. Several hundred Indians squatted around in circles on the ground waiting for something to happen.

In addition to the snake dance pictures, I had photographed some Indian sports at the same location. One of these was called a Gollo Conrow. A rooster was burned up to its neck in mud, then the riders swooped past, leaped down and attempted to pluck it from the ground without falling from their horses. You could hardly call this a human sport, but it was the Indians' idea of fun—not mine. And you can imagine the reaction of my audience, who had never seen movies before, when they saw their own actions reproduced on the screen.

Another "sport" which I had photographed was the pursuit of a white girl on a fleet pony by a band of one hundred mounted Indian braves. The Indians entered into the chase with such zeal that I feared for the girl's safety and that of my camera as they raced by at full tilt. This part of the film made a hit too—



A day's repair to the camera at Punta del Leon in the Argentine Andes in 1911

but the high spot of the evening came with a mad scramble away from the screen when I showed pictures I had made of the Empire State Express dashing toward the camera, and of the Omaha Police Department in action. Sears, Roebuck and Co. were begging after that, but finally the Indians here were slayed and the show went on.

One of the pictures takes the year before showed a schoolkeeper of the post who had since died. There was a shout from the Indians when they saw him and his dog on the screen. The "magic" of the movies made less of them very quickly and the next time I wanted to film their games, I had no trouble in obtaining the assistance of the whole tribe. When the show was over, the audience was curious to know where the pictures came from, they touched the screen and looked behind it, but strongly enough paid no attention to the projector in the wagon.

In 1899 I built a new camera with a capacity of 400 feet of negative. It had



At the summit of the Tiara-Andes railroad—15,000 feet high—in 1911. Departure in carrying box in center of picture

some modern conveniences such as a foot-age counter, a punch for marking scenes, and a film magazine which allowed loading and threading of the camera in daylight. However, in unloading, the film had to be removed from the camera in a changing bag, or in the darkness. I had also built an improved projector which was patented on April 4, 1899.

In 1900 I spent my time building a portable developing outfit for a trip around the world. That trip, in 1901, took in first to Berlin, Warsaw, St. Petersburg, and then to Moscow where the trans-Siberian railway journey started. Before leaving Moscow, however, I hired some carpenters to make the wooden racks to go with the developing racks which I had made at home—but the difficulty I experienced in getting the work done and the poor workmanship convinced me that I should wait until we reached Japan before building the drying racks which I also needed. There I found clever carpenters who constructed them quickly. They folded down so to fit a box about four feet long and ten inches square.

The journey across Siberia was a memorable one. The trans-Siberian railroad only extended as far as Semurak, a town three days travel beyond Lake Baikal. After waiting there for several days, we secured passage on a river steamer for the first leg of a long journey down the Shilka and Amur rivers to Khabarovsk. The steamer struck on the first sand bar, so we were transferred to one of shallower draft. We went on many boats before the trip was finished, in most of them we had to sleep on the upper deck—if there was one. Many of these craft were open barges. They got stuck the same as the steamer so on several occasions we were obliged to change to other barges with less draft. Each transfer lightened the load of the one that was stuck, so that it could be floated again.

We were twenty-eight days on this river trip, but finally we landed at Khabarovsk and proceeded by rail to Vladivostok. As soon as passage could be secured, we took a steamer to Nagasaki and from thence to Korea where we visited Pusan and Seoul, the capital.

From Seoul we went to Peking where the Boxer Rebellion had just been subdued. We saw troops of all the allies that took part in the siege—they were still there and in other parts of China. It was an opportune time for our visit because we were allowed, through the aid of our own troops, to see and film things that might not have been available to us otherwise. For instance, a company of American troops from Indiana guarded the north hall of the Emperor's Palace in the Forbidden City. Japanese troops were stationed at the south hall—our allies at that time—if not forty years later.

We sailed from Chefoo, China, returning to Nagasaki again where we made the

train to Tokyo. We made a number of pictures in Japan, and in September I set about developing them and all the material taken since leaving Moscow. I was permitted to use the old clubhouse of the Yokohama club near the Grand Hotel. The developing caused little difficulty, but the question of drying the film in that very damp and heatless building was a crucial one. I had film looped all over the place. It refused to dry thoroughly and finally I was forced to coil it up the best I could in order to sail on the *Captive for America*. I finished the drying job in my stateroom aboard ship. This experience and previous ones convinced us that our 60-mm films were more difficult to handle than the smaller 35-mm that had become standard. In addition by being off-standard, we could not always obtain film when we needed it, nor could we sell our wide film to the trade. In short, the 60-mm was paid.

The next year, 1902, I purchased a 35-mm Bioscope camera from the Warwick Trading Company in London and put it to work on our tour of Norway, Denmark, and Sweden. It was in Norway that I conceived the idea of making single-frame exposures at intervals to speed up the action seen from the bow of our steamer as it sailed through the turning, twisting fjords of that beautiful country.

In Bergen, I found a watchmaker who made me a small crank which was attached to the camera's pull down mechanism in such a way that a single turn of the crank exposed one picture. By closing the shutter to a mere  $\frac{1}{4}$  inch wide the exposure was about eight seconds; it depended on the speed at which the crank was turned.

Thus equipped, I planted my camera in the very bow of a steamer and by carefully observing the steamer's movements as it went straight ahead or turned for the bends in the fjord, I could increase or decrease the number of exposures to fit the apparent movement of the foreground. This first experiment made on a short trip from Vicks to Ulvick, proved quite satisfactory, but before ending our Norway trip at Christiansund (Oslo) I had a chance to make a last motion picture that turned out to be very successful. It showed a series of seven locks, with our steamer going into the top one and down through all the rest, then sailing away. By making single exposures at proper intervals, the action was condensed to a very short time on the screen. I really had to scribble to get the picture and then board the steamer again.

This picture was probably the first example of that type of cinematography—which we called crazy pictures!—as we impressed the Bioscope people that one of the principals, Mr. Charles Urban, asked us to leave the negative with him so that he could sell prints on a regular basis. It was not a bad deal for us be-

cause many prints were sold. The short fjord picture was used also.

Several years later (in 1907) I made another trip to Norway and took "crazy pictures," the whole distance of a fjord journey of 130 miles. It was shown in about three minutes on the screen and gave a very good impression of such a journey. By this time I had constructed a shutter and crank that equalized the exposures. They no longer depended on how fast the crank was turned, the shutter, similar to a focal plane shutter, was actuated by a spring which always gave the same exposure.

In 1905 we toured Alaska, taking the railroad over the White Horse Pass to White Horse and then a screw-wheel steamer down the Yukon to Dawson. There we filmed the gold miners and their sluicing and hydraulic operations. During the remainder of our journey down the Yukon and on to Nome we traveled and slept on a barge lashed to a river steamer. Returning from Nome to Seattle on the *Oleto* we passed through the Aleutian Islands with never a thought that they would one day be the scene of fierce encounters between Japs and Americans.

In 1905 we visited Germany and Austria again. We also visited Ireland, covering leisurely by passing car. This acquainted us with the country much more intimately than the usual trip by rail.

In 1906 we made an extended trip through Egypt, going up the Nile on a private yacht to the town of Wadi Halfa near the second cataract. On the way we visited the Valley of the Tombs of the Kings, the Temples of Luxor, and the Pyramids. We climbed Cheops, the largest Pyramids, and photographed other American tourists as they struggled up those great three-foot steps. All the films taken in Egypt were developed in Shepherd's Hotel in Cairo—a wonderful place at a wonderful time of the year—the last part of March.

Next we sailed for Italy, arriving in the Bay of Naples on April 8 just as the famous eruption of Vesuvius took place. This was the largest eruption in 300 years and it blew off the whole top of the mountain. We went ashore as soon as possible, secured hotel accommodations, then drove some fourteen miles to the base of Vesuvius. There we saw the great flow of lava which came down from its sides. The lava was engulfing and burning the homes of farmers and villagers. Part of the lava had cooled sufficiently to allow us to scale it and use its darkness came on, the lightning played around the top of the mountain, creating a wonderful display. Simultaneously we became aware of a veritable snowstorm of ashes falling on us, so we turned toward Naples in a hurry. The drive back through the blinding ash storm was a terrifying, weird experience.

When we finally got back to our hotel,

we found that only three guests remained out of about eighty that had been staying there that morning. The rest had left to get as far away as possible. That night two inches of ash fell on Naples and tremendous quantities fell on the slopes of Vesuvius.

We set sail from Brindisi for Greece and went by rail from Patras to Athens where the Olympic Games were being held. A memorable thing about the rail journey was that passengers getting on at a way station had Greek newspapers telling of another Greek tragedy caused by nature—the San Francisco earthquake and fire.

Filming the Olympic Games was a pleasant task. One of my best pictures was of the high-diving contest at Phalaron. Among the contestants was Annette Kellerman making her European debut and besides putting on a marvelous exhibition, she created a stir by introducing the one-piece bathing suit. Even though the suit was perhaps two or three times larger in area than those we see at the beaches today, it was considered very daring in that day and age.

We returned to Naples where I searched for a suitable darkroom in which to develop the Olympic Games pictures. I found a small photographic studio operated by a young Austrian who rented it to me for a few days so that I could set up any possible developing machine. The ashes from Vesuvius were still falling and I had considerable trouble in keeping the films clean.

This young Austrian offered to assist Mr. Holmes in photographing around Naples when it became necessary for me to return to Chicago. He became intensely interested in motion picture work and asked Mr. Holmes how he might go about getting him in on a permanent basis. Mr. Holmes gave him a letter of introduction to Mr. Charles Urban in London. The young man spent several weeks studying English to prepare for the interview, only to find that Mr. Urban spoke German as well as he did.

The young man was hired and in four weeks time absorbed all that the Bioscope Laboratory could teach. Then Mr. Urban sent him to South Africa to make motion pictures of the diamond mines at Kimberley and the great Victoria Falls of the Zambesi River. The films that he sent back were excellent in quality, no detail had been overlooked in the taking and packing. Urban was so pleased that he sent the young man to India at the time of the Durbar to photograph the processions and ceremonies of the Coronation in Kinera-color—probably the first great event ever photographed in color. I saw these films at the Alhambra in London where they ran for over a year.

You may wonder who this young man is. I think that most of you know him—Joseph De Fresco—who today has a

medium picture production business in Philadelphia.

I have mentioned previously the second trip to Norway in 1907 to make another film of the fjord trips. It was on this trip that I purchased a Kodak wire recorder in Copenhagen. It was driven by a direct current 110 volt motor, and so I was able to operate it in my steamer cabin while en route home. I had a lot of fun talking into it and playing back, and soon had a procession of passengers eager to record and hear their own voices. Several theatrical notables were present including the famous Jurema Powers who had just finished a London season. He was full of bar songs and stories, so we recorded a few. When he finished, I spoke into the recorder saying that Powers' record was made on the twenty-eighth day of August, 1907, in mid-ocean aboard the S.S. *Albatross* Victoria.

Thirty years later, aided by Walter Hott, Burton Holmes Films sound engineer, I re-recorded Powers' voice on film. The wire had retained the record as clearly as when it was first made. When amplified, it appeared to have lost none of its original quality although it may have lost some volume.

This re-recording was presented to the Society of Motion Picture Engineers at a time when wire recording was again in the limelight. Today there is a strong possibility of its having widespread use in the film industry.

In 1908 we made our second world tour, going first to Hawaii, Japan, and China. From Hong Kong we took a Dutch freighter to Java, a voyage of eight days. The ship was manned by seven or eight Hollanders and a Malay and Chinese crew. The other passengers, besides the two of us, were two Japanese and two hundred and fifty coolies on their way to work in the tin mines on the life of Banks just off Sumatra.

One day some petty incident caused a quarrel which had us fearing for our lives until the Hollanders put the whole lot down the hatchway and fastened down the cover. It sounds easy when you tell it, but it took a lot of "doing." It was very interesting to watch a handful of men handle a mob of two hundred and fifty coolies without bloodshed. They used a number of antics which landed where they did the most good and thus achieved order again—much to our relief.

From Banks we took a little coastal steamer for a two day run to Batavia, Java. The craft was so crowded with Javanese, Chinese, and Japanese that it was difficult to find a place to sleep on the deck.

Sometimes things were not only different, they were difficult. This was especially true in regard to our photographic equipment. For instance, Mr. Holmes had a Graflex 9-12 centimeter hand cam-

era with a delicate shutter which failed as soon as we started photographing in Batavia. One of the lenses of the shutter had broken. It took a guesswork three days to make a new one which, after half a day's photographing, broke too. I decided that this time I would do the fixing. A tin can provided material for a new leaf. In my developing jar was a small Kodak Pan film which I clamped to a cable so that it served as a turning latch. I turned out a couple of dozen four frame pins, and attached the leaf to the shutter and then blackened it. Strange as it may seem this improvised shutter served very well for the rest of the tour and the resulting pictures were as good as those made before the mishap. From that time on I carried an ample tool kit which proved its worth many times.

Developing film in Java was another problem. While in Batavia, we stayed in a hotel bungalow which had a square concrete bath tub which I used for developing, but I had to wait until two o'clock in the morning for sufficient coolness. Even then the water was never cooler than 86 degrees for it came from a tank at the pump exposed to the hot sun during the day. The tank was filled by coolies who carried the water from a well some distance away.

I solved the problem by using ice, which was a scarce item, to cool the developer. I could never get enough for the hypo and wash too, so I fixed the film hurriedly, and gave it a short rinse, thus avoiding blooming of the emulsion. When we returned to the United States, I redeveloped and reworked all the film and lost none as a result of it all.

The discomfort and inconvenience of the heat in Java in midsummer were compensated for by the interest that the country provided. Our round-trip railroad journey took us from one end to Soerabaya at the other. We passed many beautiful terraced rice fields on the mountainsides and many quaint villages and ruined mountain races and historical monuments such as Boru Bodor, Soerakarta, and Djokjakarta. Each night was spent at a station hotel because there were not enough night travelers to make train operation pay and besides it was rather dangerous.

When our train returned to Batavia, I discovered that my film case was missing. I thought that it had been stolen, but the hotel manager said not to worry and he telegraphed an agent over the cross rail system. In an hour he had an answer. When I had gone into the diner, the train stopped at Padalarang, a junction. The porter removed my film case by mistake and put it on a train bound for Boerboek at the end of the other line. The war further stated that the case would be back on the next train to Batavia—and it was. The hotel man said that pilferage and robbery were rare things in Java because

escaping the law was too difficult on such an island.

After leaving Java, we spent a few days in Singapore and then went on to Ceylon to visit the 800 plantations. Colombo, the seaport, was uncomfortably hot, but in Kandy, 2500 feet above sea level, we found the temperatures at 75 degrees—an ideal climate. I had no trouble developing films there, and set to work immediately, for I had found our gear before that film should be developed as soon as possible after exposure—especially old film. I had tested exposed film which had not been developed for two years and found it had lost the image entirely. However, if such film were re-exposed and developed immediately, it gave a beautiful negative with no sign of the first exposure.

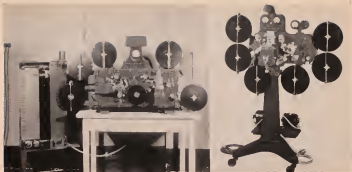
Rio de Janeiro in April, 1911 was delightful, but we could not stay. The day after our arrival we were bound for Argentina and Chile. We found Buenos Aires a magnificently laid-out city on exciting new experience. It was booming, with new streets and buildings being built everywhere. Our hotel, the Plaza, was brand new, having just opened before our arrival.

By train we crossed the great plain called La Pampa to Mendoza at the foothills of the Andes and up those rugged mountains to a mining place called the Bodge of the Incas. So thrilled were we with the awesome scenery en route that, through the co-operation of the railroad company, we did our filming from the engine's cowcatcher. This gave us an unobstructed front view, but, at the same time, the natives had an unobstructed view of us as we peered there on a seat-like seat secured to the cowcatcher. A ludicrous sight no doubt—but we did not mind so long as we got our pictures. It was rough riding at times—in fact, the jiggling finally put my camera out of commission. But the knowledge gained in similar experiences in Java, and a good day's work with my tool kit put the camera in working order again.

We left the train at an elevation of 10,000 feet and proceeded on horseback to the great snow of the Chiriquis, over 15,000 feet up in the bleak, snow-covered pass.

We found Valparaiso partially in ruins from an earthquake similar to the one that devastated San Francisco five years before. Soerabaya offered a number of good camera subjects and a hotel which proved excellent as a place to develop the films taken so far. I kept at it so late one night that I had to miss dinner. But a handy truck stand supplied me with the most delicious pears I have ever eaten. Some of them were tannin pears. The climate in that region is very much like Southern California, but California never gave me pears so tasty.

Our return over the trans-Andine railroad occurred in a midwinter snow. The



(Left) Original combination picture and sound track 16 mm. printer designed and built by Oscar Reppas in the mid-30's. Latest model takes 1,350 feet rolls for picture and sound printer at speed of 70 feet per minute for Kodachrome and 110 feet per minute for black-and-white.

line was abandoned a few years later because of the difficulty in keeping it open and the costly repairs resulting from the rough going through the passes. Today, people cross by plane, several hundred miles to the south over a beautiful lake region, not snow-clad mountains.

In Buenos Aires we heard of the great Iguazu Falls, an eleven days' journey north up the Rio de la Plata and the Alto Paraná. The river steamer took us to within thirteen miles of the falls; the rest of the way was traveled by wagon over a road cut through the jungle. Because of the rapid growth of plants and trees, the road had to be cleared every two weeks to keep it open.

The difficulty of reaching the falls was forgotten when we beheld them — the most beautiful series of cascades in the world. And to have the opportunity of being the first to photograph them successfully made the trip even more worth while. We carefully filmed each group of falls—the colorful, inspiring Brazilian group, the Argentine, the Three Minicascades, and the Union which drops 230 feet in one great plunge. We remained there nearly a week and slept on crude bunks in a barn with only the rats to keep us company. But we had the constant roar of the falls to lull us to sleep—an even better sleep-producer than lapping waves or rippling brooks.

When we returned to Rio de Janeiro, we chose the hotel Cotovado, up 7500 feet where the temperature was ideal for developing. Well, do I remember standing on the site where now the great statue of Christ is located. I photographed a sunset and far below, the lights of the city

and of the great seaside boulevards as they twinkled on at dusk. While I was running a slow series and not making any noise suddenly a wild fox leaped out on the sliver slanting rock not over twenty feet in front of me. As soon as he saw me, he reared carefully and fled. I say carefully because one misstep would have meant a fall of one hundred feet or more.

Time will not permit me to tell of other foreign journeys to the Ocean and European lands and in our own United States. The tour of the Philippines in 1915 was one of the high spots in our careers.

I must touch briefly, however, on our association with the Paramount Company for whom we had contracted to produce weekly releases of our totes from 1918 to 1922. This resulted in six years of unbroken weekly traveling salesmen in Paramount Theaters.

And so I come to the end of my first fifty years of motion picture work, stretching back through the years to 1895 when Burton Holmes and I first met. But the final chapter is still in the making—for we both are still going strong. He is carrying on his lectures and picking the hottest all over the country, and I am busy every day, turning out Dupre printers. Surely we two have been fortunate in having the opportunity to "grow up" with the motion picture industry and to choose phases of it in which we were intensely interested. Certainly we "got what we wanted."

## Photography Reveals . . .

The nature of shock waves created by aircraft and guided missiles at supersonic speeds. By photographing the water waves set up when models of supersonic wings are towed through a channel, engineers can duplicate shock wave patterns by maintaining a ratio between the velocity of the model and of water waves equal to the ratio of the velocity of a supersonic component and of sound.

The fuel spray patterns of injection nozzles in internal combustion engines. Using a stroboscopic light source synchronized with the fuel pump, petroleum technicians can stop fuel spray with exposures of one to two millionths of a second, revealing the general shape of the spray and the direction and distribution of fuel particles.

Safe driving habits. A recently developed electrically operated camera, mounted on top of a bus or truck, is said to photograph the road ahead about every 500 feet. Where more careful driving is demanded, as on twisting roads or when slowing down, the camera is automatically changed to make one exposure every 50 feet. This enables the truck or bus operator to check the drivers' actions through the trip. The pictures will also, of course, be a help to a competent driver if he is improperly accused of responsibility for an accident.

The track of guided missiles. Using a motion picture camera mounted on a reflecting telescope, set on the mount of a 50 mm. anti-aircraft gun, scientists can accurately follow the flight of guided missiles.

# AMONG THE MOVIE CLUBS

## Milwaukee Amateur

Tiding—from planning, making, and development of film—featured the February 25th meeting of Milwaukee Movie Society of Milwaukee, held at the Red Arrow Club. Participants were by John Balcer and Erna Niedermeier, who put on the social demonstration of tiding procedure. Film program included the reel on 'Multi-Effect Tider, Ralph Gray's 'Parasuit', and 'Time Will Tell, from the Seattle Movie Club.

Erna Klug provided an informative talk on 'How to Edit' at the meeting of March 10th, and displayed various types of editing equipment. Erna Niedermeier gave a demonstration of method of dyeing fade-ins and fade-outs and a prize winning film from ACL was exhibited.

## Los Angeles Cinema

Second annual exposition and film show current of Los Angeles Cinema Club will be held at the Los Angeles Breakfast Club from two to 10 p.m. on August 7th. In addition to an inter-club film contest, manufacturers and dealers of motion picture photographic equipment have been invited to display new products especially suitable for the amateur field.

At the March 1st meeting, Yosemite On Two Wheels, by Stanley Midgley, was exhibited, and Lars Moon talked on leases and the proper approach to planning a movie. This is the first in a series of monthly talks and discussions on the various phases of movie making, and each will be illustrated with suitable film.

## New York City

Per Rasmussen of Copenhagen, Denmark, was the surprise guest at the February 16th meeting of New York 8MM Club, which met at the Pennsylvania hotel. Mr. Rasmussen exhibited several films made by the 8 mm Klubben, Denmark, members, including 'An Evening at Home', 'Burglary', and 'Fever'. Arrangements were made for periodic exchange of films between the two clubs.

Other films on the program comprised 'Showing Up Father, by O. L. Tapp of Salt Lake City, and 'Snakes Bride, by Joseph Hollywood.

## San Francisco Westwood

Variety show of 8 mm films highlighted the February 27th meeting of Westwood Movie Club of San Francisco, held at St. Francis Hall. Pictures included 'That's Another Story' from Southwest Movie Club; 'How to Enjoy Christmas Morning, by Harold Smith, 1947 Vacation Memories, by Herman Vogel, and 'Eastern Travelogue, by George Lochman.

## Washington Cinematographers

Washington Society of Amateur Cinematographers met on evening of March 15th at Review and Herald Publishing House, Washington, D. C., and featured gadget night for members with their impromptu accessories to make movie making easier. Film program included contest pictures comprising: Indian Summer, by Howard Johnson, Ice Capades, by J. E. Whamington, and Wilderness Trail Trip, by Bluff Thorp.

Clubs annual banquet will be held on May 25th.

## Alhambra La Casa

The ladies presented the film program for March 15th meeting of La Casa Movie Club of Alhambra, California, held at the YMCA. Among the 35 mm, 16 mm and 8 mm pictures shown were: British Columbia, by Elvira M. Walker, Host, by Mrs. J. M. Durack, 'Mr. Renter by Mrs. R. L. Johns, Scenes Here and There, by Monda L. Taylor, Japan Today, by Mrs. H. F. Phillips, Scenes in Western Parks, by Mrs. Ralph Taylor, 'A Hop, Skip and a Jump, by Lillian Severns, Pacific Coast, by Mrs. C. C. Rush, From Portland to Victoria, by Mrs. Marjorie Connel, and 'Just Run and San Francisco, by Mrs. Nedra G. Stevenson.

## Philadelphia Cinema

Annual meeting of Philadelphia Cinema Club was held at Franklin Institute on March 5th for election of officers. Nominations presented included: Dr. Raymond L. Chambers, president, Alfred E. Nichols, vice president, Victor Fritz secretary and Dr. Robert B. Haerter, treasurer. Films entered in the annual contest were exhibited. Dinner meeting for installation of officers will be held on April 20th.

## Utah Cine Arts

A 1600 foot 16 mm soundfilm on colored leases featured the March 17th meeting of Utah Cine Arts Club. Sperry Ehlers gave a demonstration of kiodochrome film and a talk on colors registered, and film shown was 'Trip Through Mexico, Nicaragua, and Costa Rica, by Ray E. Lloyd.

## San Francisco Cinema

Dave Redfield gave a short but instructive talk on 8 mm Problems and Possibilities at the March 16th meeting of Cinema Club of San Francisco, held at Women's City Club. Film program included 'Florida, by Captain Clarence Hudson, and Along the Great Silk Route, courtesy of General Motors.

## New York Metropolitan

O. Goetz won first prize in annual novice contest of Metropolitan Motion Picture Club of New York City for his 'Bear Season'. Helen Welsh captured second place with 'One Day Camping in the Green Forest, and Marlene Lovich was third for 'Spring Interludes. Fourteen entries were received for the contest.

At meeting of March 18th, films presented included 'Thundering Waters, by Frederick Bruch, New Horizons, by Charles M. De Bevoise, Historic Richmond Day, by Frank E. Gunnell, and Day at the Zoo, by Harry Groedel.

## Seattle Amateur

Films entered in the vacation film contest were shown at the February 19th meeting of Seattle Amateur Movie Club, held at Epiphany Hall. In addition the ACL picture 'Suzuki's Kitten' was exhibited, and a demonstration of proper use of light for interiors.

## Film, Equipment, Exports Hit Peak For 1947

Despite mounting foreign restrictions 1947 was the peak year in the export of raw film and motion picture equipment by American manufacturers, according to figures released in Washington by Nathan D. Golden, film consultant for the United States Department of Commerce.

Foreign shipments of negative and positive raw stock in 8, 16, and 35 mm, but total of 454,905,051 linear feet with value of \$6,781,922. Figure represented increase of more than 160,000,000 feet over amount exported in 1946. Biggest increase was in the 35 mm size—in excess of 75%.

Exports of exposed 16 mm and 35 mm negative and positive features totalled 311,240,133 linear feet, in contrast to 284,615,599 for 1946.

During 1947, American manufacturers exported 588 35 mm cameras, 6,959 16 mm cameras, and 14,435 8 mm cameras. Total of 39,701 projectors went abroad during 1947, including 6,936 standard 35 mm sound projectors, 8,528 silent 16 mm and 10,065 sound 16 mm projectors, and 14,519 8 mm projectors.

## ANFA Annual Convention April 22nd to 25th

Allied Non-Theatrical Film Association will hold its annual convention at the Hotel New Yorker, New York City, April 22nd through the 25th. A trade show will be held in conjunction with the convention for exhibition of latest products and services.



## "A DOUBLE LIFE"

(Cont'd. and from Page 117)

they know their Broadway and (what's more) they succeed in conveying an electric atmosphere to movie-goers who have never been farther east than Boise, Idaho.

The film opens with an exterior long shot of the main character entering the Empire Theatre in New York, one of the screen shot in the actual locale during a three weeks location trip to Manhattan by cast and crew. As the action of the story develops, the audience is borne along on a rapidly-paced junkie to Times Square, Greenwich Village, the Italian Quarter and one or two Park Avenue addresses. Through it all throbs an undercurrent of impending tragedy, punctuated with the ecstatic beat of the frenetic metropolis. There is the perfect illusion of reality dominated by a combination of script, camera and direction that adds up to fine theatre and even better cinema. By the time the final title appears on the screen, the audience knows it has experienced a very special bit of celluloid.

### Shadow and Substance

In a generally superlative production it is always difficult to select one particular element as being outstanding. It may, therefore seem like something of an understatement to say that Milton Krassner, A.S.C., has done a well-nigh perfect

job of photographic. *A Double Life*. His camerawork is *artistic* without being *arty*. His lighting is at once realistic and dramatic. His entire visual approach is so skillfully keyed to the mercantile action of the story, that not even the meaningful flicker of an eyelash is lost.

Krassner's expertly tailored photographic treatment resulted from a long series of pre-production conferences between himself, Director Cukor and Production Designer Horner. Before any actual shooting began, the Director of Cinematography had completely mapped out his camera approach.

'By using miniatures of all the sets that were to be used in the picture we precisely planned the camera set-ups for the entire production,' Krassner declares.

'We devoted a great deal of time to designing interesting set-ups that would carry the action without the necessity of using close-ups. Naturally, there were close-ups used in the picture, but on a greatly reduced scale.'

Such a style allowed a fluid use of the moving camera and created a smoothly flowing continuity, since cuts were held to a minimum and compositions changed deftly from long shots to close ups. The camera enters intimately, yet unobtrusively, into the action of *A Double Life*. It is, at the same time, a participant and a spectator—now taking the audience by

the hand, now standing in objective judgment of the characters in the story.

The principal motivation of the plot depends strongly upon the alternately happy and morbid moods of the main character, played by Mr. Colman. In order to enhance the psychological dualism of his split personality, Krassner lighted each scene to closely fit the changing moods of the actor. When he was happy, the scene was brightly lighted. But during his depressed periods, the amount of light was diminished in keeping with the degree of depression. As a result, the audience senses the various moods of the player and responds accordingly.

Krassner's lighting is a visual story—far more than that, it gives depth and substance to the screen narrative. Every lighting set-up is accurate in the source and dramatically forceful. The luminous apartment of the sophisticated actress is illuminated by the intimate glow from discreetly shaded lamps, the shabby walk-up of the doomed woman is thrown into coarse relief by the harsh light from a single overhead bulb; the cheap Italian restaurant is a pattern of noon and shadows, effectively symbolizing the world's guery peculiar to the denizens of all great cities.

But most effective of all is the lighting style used in the sequences shot backstage at the theatre. Everyone who has ever earned a spear in a Little Theatre production will recognize the hazy glow from the spotlights out front, the crowd of shadows in the wings, the blinking purposes of light from the stage switchboard. Those who know their theatre only from the spectator side of the footlights will find it a fascinating experience to be taken onstage by the camera.

Describing his treatment of these sequences, Milton Krassner says, 'Throughout practically all of the *Othello* sequences I used a wide-angle lens so that I could step down and carry a depth-of-field that would include the entire stage, regardless of where the players were standing. In these sequences, too, I deliberately let some of the lights hit the lens in order to give the feeling of an actor being on a brightly lighted stage instead of shooting from the audience toward the stage, as is customary. We shot most of our scenes either from reverse angles toward the audience or across stage in order to give a genuine backstage flavor to what was happening.'

The stage setting, representing the murder scene from *Othello*, is done in low-key cross-lighting that casts dramatic shadows on the faces of the players. Such lighting, combined with the exaggerated stage make-up worn by the actors, produces a weird effect that is much in key with the homicidal theme of the film. The close-ups of Mr. Colman's face in a frenzy of schizophrenic violence literally bring the audience face-to-face with sud-

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den death. It is strong, but thrilling, stuff to watch.

### Midnight in Manhattan

Some of the most effective photography in the film is that which records night scenes actually taken on the streets of New York. We see the dim reflections in the damp pavements, the light and shade of silent alleyways, the ghostly bulk of the "Elevated" looming in the background as the murderer approaches his victim and the crack of his own destiny. The technical excellence of these scenes is phenomenal, considering the difficulties involved in lighting huge exterior locations at night—especially with portable equipment.

Profiting by the experiences of the late Mark Hellinger in shooting his last film, *The Naked City*, entirely in New York—the *Double Life* company set up a miniature studio in Manhattan, and was thus able to get realism with a minimum of blood, sweat and tears. More than a dozen different New York locations were used as settings for the action. In addition, nineteen separate sets (many of them multiple-room affairs) were constructed at the studio.

The stage sequences were shot in the enormous theatre set originally built in 1925 for Lon Chaney's *Phantom of the Opera*—and used in dozens of other films

since then. But *A Double Life* it was remodeled for the first time into a modern Broadway theatre. Revamping included the installation of a revolving stage, the removal of several tiers of boxes, and the addition of a balcony.

The picture was before the camera 72 days (including the sequences shot in New York), director George Cukor bringing it in 14 days ahead of schedule. Walter Hampden, dean of the American theatre, was brought to Hollywood to supervise the "Ophelia" sequences.

"*A Double Life* is more than just an entertaining evening at the movies. It is a fine example of creative cinema aimed at an adult audience. It may well serve as a model for the type of picture designed to elevate the names of a movie-

going public obviously fed-up with a steady diet of candy-cane musicals and buy-meets-gal nonsense. Despite Mr. Colman's masterful performance, it is the technicians behind the scenes who see the real stars of the picture. For their brilliant job of production, they deserve a "curtain call" and a roaring burst of applause.

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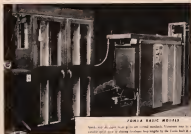
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			Processing Time (min)	Developing Time (min)	Fixing Time (min)	Processing Time (min)	Developing Time (min)	Fixing Time (min)	Processing Time (min)	Developing Time (min)	Fixing Time (min)
Negative	100 ft.	100 ft.	10	10	10	10	10	10	10	10	10
	200 ft.	200 ft.	10	10	10	10	10	10	10	10	10
Positive	100 ft.	100 ft.	10	10	10	10	10	10	10	10	10
	200 ft.	200 ft.	10	10	10	10	10	10	10	10	10

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**"Widor" Wide-Angle Lens  
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Doubling the angle of view of motion picture camera lenses, without altering light transmission or image quality is claimed for the new "Widor" wide-angle lens attachment, just announced by the Bell & Howell Company. The Widor has the effect of reducing the focal length of lenses by half, resulting in a picture area twice as wide and twice as high as that of the lens without the attachment. Use of the attachment causes no reduction in the lens aperture; it is claimed, and no compensation need be made in the exposure setting.

The Widor lens attachment is the answer to such problems as taking group pictures at close range, or including large indoor areas where distance is limited. Matching viewfinder objective lenses are available, so film owners can tell just what they see.

For further information concerning the Widor wide-angle attachment, write to Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinois.

**Studio Landmark for Sale**

The former Edison studio in the Bronx, New York, which were originally built nearly 40 years ago for the production of Edison one and two reel pictures are for sale, with S. O. S. Cinema Supply Corporation handling negotiations for the owners. The six floor building has two sound stages, in addition to a vast warehouse of props and antiques, cameras and equipment, lights, and sound channels. For the past several years soundless film for the Midge Phonograph program were produced at the studio.

**New 16 MM. Film Catalogue**

Princeton Film Center is currently issuing a new catalogue of 16 mm. sound motion picture films which lists titles and descriptions of sponsored or free pictures distributed by Film Center. Also included is section on educational and entertainment subjects available from its rental library. Free copies may be obtained with mention of **AMERICAN CINEMATOGRAHER** by addressing R. O. Jones, Princeton Film Center, Princeton, N. J.

**Visual Education Scholarships**

Pennsylvania State College announces that it has available six Graduate Research Fellowships in the field of sound motion picture research, with stipends ranging from \$1,000 to \$2,400. Those selected will work on research project to study the effectiveness of instructional films during 1948-49. Inquiries should be directed to Instructional Film Research Project of the college at State College, Pa.

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## Progress On 8 mm. Synchronized Sound

**S**YNCHRONIZED sound for 8 mm. films, made from the current method of remountable disc musical accompaniment, is perhaps more close to general introduction than the average 8 mm. movie enthusiast realizes.

Much progress is being made with magnetic tape recording apparatus—in fact a number of 8 mm. makers have already adopted this system to add sound to their film subjects. But, according to reports, the added sound is generally musical accompaniment and only partial success has been achieved in securing proper synchronization of lip movement on the film with the dialogue on the sound tape.

From several sources comes word that research engineers have been able to flow magnetic powder along the sprocket-hole side of 8 mm. film, making a narrow alley of sound-track surface on which the sound can be magnetically recorded for very close synchronization with the picture. Progress has also been made in perfecting reproducing apparatus on projection so that both sound and picture can be projected from the same machine.

Such a combination sound-picture 8 mm. projector will be particularly valuable to the advanced 8 mm. makers who desire to add synchronized sound—including dialogue—to their subjects. Let it be pointed out that these machines are not yet ready for the market, but seem to be on the horizon for presentation during the next year or two.

### Sound-Film Records

One 8 mm. sound-film machine, now in final stages for marketing, is a most ingenious and compact outfit which will naturally be introduced for visual education and sales campaigns, but can eventually be adaptable for amateur movie makers.

Under development for the past six years, the portable machine will measure about 20 x 20 x 12 inches. Picture can be either shown on ground glass screen on one side of the box for small groups, or projected through an opening on another side to a screen on wall to provide picture eight feet wide.

The machine itself is very similar to a portable photograph in appearance and construction, with the addition of a light source for projecting the picture. Film-sound records are containers approximately one-half inch thick, with the film strip threaded permanently within the container for automatic rewinding during projection. Sound is provided on an acetate disc—similar to a photograph record—which is locked onto top of the container by patented method to always be in synchronization with the film. Pull-

down movement for film flow past light opening is housed in each record container, eliminating threading, while the automatic mechanism within the container itself brings start of subject back to the beginning after each running to eliminate rewinding.

To project a subject, the record is placed on turntable and secured by special locking device. Starting button is pushed, and when turntable gains proper speed the tone-arm automatically moves over to contact record and start picture. When film ends, the machine automatically runs off. The same picture can be repeated immediately, or another record substituted within a few seconds. Records can play continuously up to 10 minutes.

Because of the simplicity of operation, and maintaining of film strain or breakage during projection, the machines will be initially introduced for visual education in schools. However, eventual plans pro-

vide for availability to home movie makers who would want to add synchronized sound to their 8 mm. films.

Test reels projected have shown excellent synchronization of picture with dialogue and singing, with lip movement and action as perfect as a film sound track accompaniment.

The machines, to be introduced by Phonovision Corporation of America, Hollywood, were designed and developed by Ralph Lake, film producer and engineer Phil Goldstone, former independent film producer, financed the development and heads the company.

Five years ago only 600 odd companies were using 16 mm. motion pictures for sales and promotional purposes. This year it is estimated that 5,000 firms will use commercial films in some form. More than 25 major uses have been found for commercial films in such widely varied fields as education, sales, promotion, and public relations.

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## New Kodak 25MM. Cine-Ektar Lens For Professional 16MM. Quality

A superb new Kodak Cine-Ektar Lens, 25mm  $f/1.4$  which brings to the 16mm cine field the professional quality of the Kodak Ektar Lens line is announced by Eastman Kodak Company.

Incorporating Kodak's new rare element optical glass and laminated with Kodak's ultra-hard lens coating, the new lens represents the best that modern optical science can contribute in lenses for 16mm motion picture making.

Work on the new lens has been under way since prior to the war, although work was temporarily interrupted by the war, according to W. T. Rensch, Manager of Kodak's Hawk Eye Optical Division. The new lens represents the superior results obtainable as a result of the most advanced optical developments. "Hitherto," said Mr. Rensch, "it has been almost impossible to design a lens with an aperture as high as  $f/1.4$  to give acceptable definition over a 28° field, but with the aid of the new Kodak rare element glasses such a lens is now a possibility."

The new Kodak Cine-Ektar Lens, 25mm  $f/1.4$ , has seven glass elements which provide better definition and resolution at  $f/1.4$  than heretofore has been possible at such high apertures. In addition, the new lens gives a much flatter field, which will also be a boon to photographers who desire the utmost in overall clarity and technical perfection. An outstanding feature of the lens is its long back focus which permits its use on the Cine-Kodak Special Camera. By means of adapters, the lens may be fitted to any 16mm camera.

This new  $f/1.4$  lens will focus sharply on objects as close as 12 inches from the



film plane, or about 5½ inches from the object to the front of the lens. At this distance the field is 2-7/8 x 3-7/8 inches. This is a decided advantage over many other large aperture cine lenses which will not focus at an object to film plane distance of less than 25 inches.

The focusing scale of the Kodak Cine-Ektar Lens, 25mm  $f/1.4$  has more markings to facilitate quick and easy focus than have heretofore been obtainable. In addition, the markings are further apart, which makes it easier to set and read the scale.

A new type of iris diaphragm is used on this lens. The diaphragm employs special L-shaped leaves designed to give a uni-

formly spaced scale. Then, equal angular portions of the diaphragm ring alter the brightness of the image by the same proportion in all parts of the scale. The new type of semi-circular diaphragm leaf gives a scale which is very crowded at the smaller end and expanded at the larger end.

Accuracy in setting lens stops is also much greater—particularly in the low aperture region—since all lens stop markings are uniformly spaced around the lens barrel. Lens stops starting at  $f/1.4$  are marked so that each successive stop cuts the exposure in half. The index markings for both diaphragm and focusing scales remain in a fixed position at the top of the mount at all times. With its new diaphragm this new  $f/1.4$  lens may be stopped down to  $f/22$ .

The Kodak Cine-Ektar Lens, 25mm  $f/1.4$ , is well belled to reduce flare and increase contrast and the front lens element is protected so far inside the lens barrel that a built-in lens hood is formed by the front of the barrel. Made of duralumin, the lens barrel is remarkably strong and light—approximately half the weight of other large aperture cine lenses. The barrel is non-rotating and all readings are made looking down on the lens.

Series VI combination lens attachments and a No. 27 adapter ring may be used with this new lens.

The price of the Kodak Cine-Ektar Lens, 25mm  $f/1.4$ , will be \$200 plus \$33.33 tax. The lens will be available through all Kodak dealers.

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This Blimp, trademark of Dow, Mott, & Imberger, is thoroughly modified for absolutely silent operation. The Blimp has three exclusive features: • Follow focus mechanism for changing lens calibration while the camera is in operation. • Viewing magnifier mounted on top of blimp for focusing while camera is mounted in blimp. • Arrangement for opening camera viewing aperture trap for focusing, from the outside of the blimp. • Pilot light to illuminate lens calibrations and film frame indicator.

Blimp takes mechanical motor drive which operates camera, film, and shutter, all from handle mounted at the top. A dovetail bracket is provided at bottom for mounting view finder for following action.

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## New Du Pont Sales Office

The Photo Products Department of the Du Pont Company has announced the opening of new district sales offices in Philadelphia and Atlanta. These offices were organized to improve service to customers in those areas and to relieve the load of the Eastern District office in New York, which has been serving the entire eastern part of the nation except New England.

Each of the offices will handle DuPont's full line of trade, industrial, motion picture and x-ray photo products, including films, papers and chemicals.

The Philadelphia District office is located at 225 South 15th St., Philadelphia 2, Pa., and the area it serves includes Pennsylvania, Delaware, Maryland, District of Columbia, southern New Jersey and sections of Virginia and West Virginia.

The Atlanta District office is located at 1115 Candler Building, Atlanta 3, Ga., and services the area including North and South Carolina, Georgia, Florida, Alabama, eastern Tennessee and a section of Virginia.

The Eastern District office has been designated as the New York District office and the territory it serves now includes New York, southern Connecticut and northern New Jersey.

Lloyd E. Barron is manager of the Philadelphia office. He has been Industrial Products Manager of the Du Pont Photo Products Department from the time he left the Army in 1943 and he took over this new assignment this year. Mr. Barron has a broad background in research and sales of photo products with Du Pont since 1936.

Bernard G. Headley has been appointed manager of the Atlanta office. He went to the new office from the San Francisco area, where he had been a technical representative for photo products since leaving the armed forces in 1945. Mr. Headley has been engaged in research and sales of photo products for Du Pont since 1936.

William D. Baker replaced Mr. Barron as Industrial Products Manager in the Wilmington office. He has been a technical representative in the New York District office since he was released from the armed services in 1946.

Harold A. Dammore continues as manager of the New York District office.

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AC-8

## Academy Awards

Continued from Page 119

science, the simplicity with which they can be illuminated to depict any degree of illumination from bright sunshine to darkness, the lack of hot spots and photographic distortion have all contributed to noteworthy economies in production and improvement in photographic quality and realism.

**TO:** *Kurt Singer and the RCA Victor Division of the Radio Corporation of America for the design and development of a continuously variable band elimination filter.*

This device, designed especially for the motion picture industry, permits the removal from original records of undesirable sound, such as jet whistles and camera or generator noises. It consists of a sharp filter which is pre-set to eliminate narrow frequency bands in the audible range from 300 to 9000 cycles. The use of this device makes possible the salvaging of many sound tracks which might otherwise have to be re-made.

**TO:** *James Gibbons of Warner Brothers Studios for the development and production of large dyed plastic filters for motion picture photography.*

The matching of photographic quality of simultaneously photographed interiors and exteriors has long been a problem in the motion picture industry. This development consists of a method of manufacturing dyed plastic sheets of optical clarity with specified filter characteristics and of sufficient area to be interposed between foreground and background. The use of these filters results in economies in lighting and rigging, as well as a definite improvement in controlling the quality of artificially lit interiors and sun-lit exteriors which are photographed simultaneously.

## Kodak Price Increases Nominal

Despite substantial increases in wages and costs of manufacturing materials, prices of Eastman Kodak products have only increased 16% overall since August 1939. This fact was disclosed by Albert K. Chapman, Kodak general manager in review of the company's selling price structure. He cited the figure as evidence of the "considerable restraint" exercised by the company in making necessary price increases, and said the controlling factor in every recent price change has been the company's long time policy of keeping product prices reasonable in order to expand output and widen the market for its products.

Price increase average has been held to moderate proportions, Chapman disclosed, "because of the high rate of production which spreads overhead over a large number of units and because of the steady development of new methods and techniques." Case-Kodak film, despite recent price increase, is actually up only two per cent over 1939, he observed, but pointed out that entire costs on cameras, equipment and most auxiliary goods are in addition to prices received by Kodak.

## NEW FILM CEMENT

A new film cement, for splicing all types of 8 mm., 16 mm. and 35 mm. motion picture film, is announced by the Bell & Howell Company, Chicago, manufacturer of precision motion picture equipment.

Bell & Howell states that extensive tests in major Hollywood studios have shown the new cement to possess the combined virtues of great bonding strength and splicing speed, both highly necessary for professional use. Tests show further, it is claimed, that there is no distortion of film at the splice, and a minimum tendency for the cement to flow over the film or between the film and the splicer blades.

B&H 8 mm. and 16 mm. splicing and editing equipment will be supplied with the new cement, and one-ounce, half-pint, pint, and quart bottles will be available.

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## Feature in Seven Days

(Continued from Page 115)

properly. True, we had a few extra takes—one time eleven of them, but generally speaking such retakes were exceptionally few, considering the fact that the picture was highly technical—a medical subject that had to be right.

We worked no later than seven or seven-thirty, with the exception of the last day—working until ten thirty. We put in a total of 69½ hours on the production, actual shooting time, and I must say that it was a pleasure all the way. Every one concerned had a good time, no one apparently was rushed, and friendly 'kidding' prevailed. Certainly, we worked fast, but as I have said, and it will bear repeating, every man was 'on the job', he was an expert in his line. There was very little lost motion, due to a smooth operating unit—including the 'big boss', Mr. Jim Drake, Mr. McCall, and all the rest—not forgetting Doc Joss, who was Asst. Director, Unit Manager, Cashier, etcetera.

Our film was processed by Consolida, Mr. Hirsch cooperated beautifully. There were no retakes, no scratched or shoddy film, no out of focus scenes.

The name of the picture is "Sweet Corner", it will be released in seven weeks, required only 69½ hours to make, and, so I am told, has feature quality in every department.

As the Director of Photography, I used the same technique I've used in most of my feature productions. I did not accept 'fast' lighting—a so-called requisite for 'speed'. I diffused when necessary, used shadow effects, venetian blind effects, light-changes from day to night, night to day, etc. In fact, did everything to make the production photographically good. Naturally, we had to forego a few of the things that another day or two would have enabled us to do—not so much due to speed, but to cost. Night shots made during the day, so be effective, should have lights in evidence—but the cost was prohibitive. A little more 'finishing' here and there would have helped, but our schedule wouldn't permit it.

I've been very highly complimented on the job, from the president of Whitcomb Productions on down through his very able staff. I'll admit it isn't Academy Award photography, but, thanks to my very fine assistants I'm not ashamed of it, and I'm quite sure that those who view the production will not lose interest in the story because of some unimpressive photography.

Frankly, I was surprised that such speed could be made in production, and in these days of 'forced economy', perhaps it will interest others who are faced to recognize such things as 'cost' and 'speed' that, where efficiency and co-operation are

combined, it can be done, and with pleasure.

Note: My many thanks to the many whose names I failed to mention.

## United World Moves

Home offices of United World Films have been moved to new quarters at 645 Park Avenue, U.W. and its Castle Films division will use two floors of the building, which is also headquarters for the parent Universal Pictures Company.

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# Current Assignments of A.S.C. Members

**M**EMBERS of the American Society of Cinematographers were engaged as Directors of Photography in the Hollywood studios during March as follows:

## Columbia

- \* Henry Freshfield, *Winter Take Nothing*, with Cameron Mitchell, Jane Nigh, Blake Edwards
- \* Iris Morgan, *Sweetheart of the Black*, with Gloria Jean, Alice Tynell, Ross Ford, Tom Harper
- \* Rex Werry, *"Tossie Sandrine,"* with Hooper Hor Stone, Gloria Henry

## Allied Artists

- \* Philip Tannura, *The Babe Ruth Story*, (Roy Del Ruth Prod.) with William Bendez, Claire Trevor, Charles Buckford, Sam Levene, Fred Lighner, William Frawley

## Eagle-Lion

- \* Ernest Laszlo, *Let's Love a Little*, (United California Prod.) with Hedy Lamarr, Robert Campana, Anna Soren
- \* John Alton, *"Canton City,"* with Scott Brady, Charles Russell, Stanley Clements, Robert Rice, Mary Maude, Robert Kellard, De Forest Kelly

## Independent

- \* Roy Hunt, *Mr. Joseph Young of Africa*, (Adco Prod.) with Terry Moore, Ben Johnson, Robert Armstrong, Frank McHugh, Regis Toomey, Dennis Green
- \* Mick Stricker, *"The Gay Inseparables,"* (Selmar-20th Fox) with John Emery, Teresa Gova, Hugh French, Virginia Gregg, Sara Berner, Roy Roberts
- \* Jack Greenhalgh, *"Lady at Midnight,"* (John Sutherland Prod.) with Richard Denning, Tom Dugan, Lora Lee Michel, Harlan Warde, Jack Seale
- \* George Robinson, *"The Creeper,"* (Reliance-20th Fox) with John Baragrey, Oudow Stevens, Eduardo Cinnelli, Jane Wilson, Jane Vincent, Richard Lane, Ralph Morgan, Phillip Ahn, Ralph Peters
- \* Benjamin Kline, *"Fighting Back,"* (Wurtzel-20th Fox) with Paul Langton, Jean Rogers, Gary Gray, Morris Ankrum, John Kellogg
- \* Edward Cronjager, *"An Innocent Affair,"* (James Nisser Prod.) with Madeline Carroll, Fred MacMurray, Charles

Buddy Rogers, Rex Johnson, Louise Althaus, Michael Romanoff

## Metro-Goldwyn-Mayer

- \* Joseph Ruttenberg, *Julia Misbehaves*, with Gaele Garson, Walter Pidgeon, Peter Lawford, Elizabeth Taylor, Cesar Romero, Mary Boland, Doree May Whitty, Reginald Owen, Nigel Bruce
- \* Robert Planck, *"The Three Musketeers,"* (Technicolor) with Lilli Turner, Gene Kelly, Van Heflin, Jane Allyn, Keenan Wynn, Angela Lansbury, Vincenz Price, Gig Young, Robert Coote, John Saxon

## Monogram

- \* Harry Neumann, *Stage Struck*, with Audrey Long, Kane Richmond
- \* Marcel Le Picard, *"Smuggler's Cove,"* with Leo Gorcey, Huzar Hall, Gabriel Dell
- \* Harry Neumann, *"Partners of the Sun set,"* with Jimmy Wakely, "Cannonball" Taylor, Christine Larson, Leonard Penn, Steve Darrell

## Paramount

- \* Sol Polito, *Sorry, Wrong Number*, (Hal Wallis Prod.) with Barbara Stanwyck, Barr Lancaster, Ann Richards
- \* Lionel London, *"Is It Romantic,"* with Veronica Lake, Mary Hatcher, Mona Freeman, Billy De Wolfe, Roland Culver, Patsy Knowles, Pearl Bailey, Richard Webb
- \* Charles Lang, Jr., *"The Tailor of Melburn,"* with Wanda Hendrix, John Lund, Barry Fitzgerald, Monty Woolley, Ilka Chase, Robert Stack, Dorothy Stickney, Elizabeth Patterson, Don Tobin
- \* John Seitz, *"The Curse of the Cat,"* with Ann Lund, Betty Field, MacDonald Carey, Ruth Hussey, Gary Sullivan, Howard Da Silva, Shelley Winters, Henry Hall

## RKO

- \* George Barnes, *The Boy With Green Hair*, (Technicolor) with Pat O'Brien, Robert Ryan, Dean Stockwell, Barbara Hale
- \* Nick Musuraca, *"Blood on the Moon,"* with Robert Mitchum, Barbara Bel Geddes, Robert Preston, Walter Brennan, Frank Faylen, George Cooper, Richard Powers

## Twentieth Century-Fox

- \* Joseph MacDonald, *Street With No Name*, with Mack Sennett, Barbara Lawrence, Uppel Nolan, Richard Widmark, Ed Begley, Walter Catton, Donald Buka
- \* Harry Jackson, *"Apartment for Peggy,"* (Technicolor) with Jeanne Crain, William Holden, Edmund Gwenn, Randy Stuart, Gene Nelson
- \* Joseph La Shelle, *"Leave It to the Boys,"* with Tyrone Power, Anne Baxter, Cecil Kellaway, Lee J. Cobb, James Todd, J. M. Kerrigan
- \* Victor Milner, *"Unfaithfully Yours,"*

with Linda Darnell, Rex Harrison, Rudy Vallee, Barbara Lawrence, Kurt Krueger, Lionel Stander

\* Norbert Brodine, *"Road House,"* with Ida Lupino, Cornel Wilde, Calumet Helm, Richard Widmark

\* Harry Jackson, *"Barbesque,"* (Technicolor) with Betty Grable, Dan Dailey, Jack Oakie, June Hawn, Richard Arlen, James Gleason, Benita Wade

## Universal-International

\* Hal Mohr, *The Judges Wife*, with Frederic March, Edmund O'Brien, Florence Eldridge, Geraldine Brooks, Stanley Ridges, Will Wright, Mary Servino, Clarence Muse, Fred Toone, Harry Tyler, Ray Teal

\* Milton Krasser, *"The Seven Chants,"* with Robert Montgomery, Susan Hayward, John Payne, Audrey Totter, Cara Williams, Sam Levene, Heather Angel, Henry Von Zell, Curt Conway, Michael Brandon, Bert Davidson

\* Frank Planck, *One Touch of Venus*, (Armin Alliance Prod.) with Robert Walker, Ava Gardner, Dick Haymes, Eve Arden, Olga San Juan, Hugh Herbert, Tom Conway

\* Irving Glassberg, *"Freaker, Fussin' and A-Fussin',"* with Donald O'Connor, Marjorie Main, Penny Edwards, Percy Kelly, Fred Kohler, Howard Chamberlain, Joe Besser

\* William Daniels, *Washington Girl*, with Dennis Dugan, Edmund O'Brien, Don Taylor, Jeffrey Lynn, Roy Collins, Hugo Haas, Harry Davenport, Katherine Alexander, Gail Barnes, Nicholas Joy, Harry Cheshire, Charles Meredith, Raymond Greenleaf, Leonid Kinskey, Louise Beavers

\* Russell Merrit, *(Hooded Heels-Norma Prods.)* with Jean Fontaine, Barr Lancaster, Robert Newton

## Warners

\* Woody Breddell, *"Don Juan,"* (Technicolor) with Erol Pyna, Yvonne Lindberg, Robert Douglas, Romney Brent, Alan Hale, Jerry Austin, Robert Warwick, Joanne Page, Helen Westbrook, Mary Stuart, Tim Handley, Barbara Bates, Forzano Bonanno

\* Karl Freund, *"Key Largo,"* with Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore, Claire Trevor, Thomas Gomez, Dan Seymour, Harry Lewis, John Rodney

\* Ed Hixon and Wilfred Cline, *"One Sunday Afternoon,"* (Technicolor) with Dennis Morgan, Jane Faye, Dorothy Malone, Don De Fore, Ben Blue, Dick Walth, Dick Taylor, Alan Hale, Jr.

\* Ted McCord, *"Dances Don't Talk,"* with Virginia Mayo, Bruce Bennett, Tom D'Andrea, Richard Rower, Richard Benedict

\* Carl Guthrie, *Sanburst*, with Dane Clark, Geraldine Brooks, S. Z. Zakall

\* Robert Barton, *"A Kiss in the Dark"* with Jane Wyman, David Niven, Wayne Morris

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## 25 YEARS AGO

### With A.S.C. and Members

- Rene Guissart had completed his term contract with Alliance Film Corporation in England, and was immediately signed as Director of Photography with Wilcox Productions of London.
- W. S. Smith, Jr. was completing the filming of "Masters of Men" for Vitaphone.
- Ford W. Jackman, then president of the A. S. C., was on location at Gardner, Montana, directing "The Call of The Wild" in deep snow, with temperatures ranging below zero proving distinct handicaps in shooting during the short days.
- Jackson Rose completed photography on "The Last Race," a Sonny Baker starter for Phil Goldstone production.
- H. Lyman Brooking and Perry Evans were staff cinematographers for Mack Sennett.
- Norbert Brodine was assigned to photograph the next Constance Talmadge feature for Joseph Schenck, and was finishing up camera work in association with Tony Gaudio on the Norma Talmadge special, "Within the Law."
- Les Morgan was enroute to New York from Europe where he photographed "Enemies of Women," and will be in charge of photography for the Mison Davis feature, "Little Old New York."
- Rudolph Bergman was slated to photograph "Red Light," Clarence Badger production for Goldwyn.
- Ernest Palmer, returning from a visit to England, stated that the cinematographer in England was thrown entirely on his own resources for his accomplishments, and was not surrounded by extensive technical staffs which were the rule in the Hollywood studios. He pointed out a number of difficulties—mostly natural obstacles due to climate and weather—and propheticly declared that most would disappear when English production was placed on a more efficient basis.
- John Seitz returned to Los Angeles following assignment on Rex Ingram's

- "Where the Pavement Ends," which he completed several months on location in Florida and Cuba.
- Georges Benoit was signed to photograph the first Sam Rask-James Young feature.
- Al Gills completed the Gloria Swanson feature, "Prodigal Daughters," for director Sam Wood at Paramount.
- Archie Budamer was enroute to Chicago to take charge of photography on a production for W. S. Van Dyke.
- Allen Segler was signed to term contract by Cosmopolitan Productions.
- Ben Reynolds was on location in San Francisco in charge of photography for "Good, Eric von Stroheim's initial production for Goldwyn.
- Steve Norton was Director of Photography for Charles Ray's feature, "Courtship of Miles Standish."
- Sol Polito was signed to photograph Edwin Carewe's "The Girl of the Golden West."
- Walter Griffin returned to Hollywood following a filming expedition all over North America for David Hartford production.
- Henry Sharp was in charge of photography for "Law," starring Madge Bellamy.
- Ross Fisher was shooting "Going Up," first independent venture of Douglas MacLean.
- James Van Trees was in charge of photography on "Rattle of Silk," Betty Compson feature directed by Herbert Brenson.
- Joe Broderick was winding up camera work on "Charity," Katherine MacDonald feature.
- George Barnes was busy on "Destiny" for director Rowland V. Lee.

### Sears, Roebuck Introduces Tower 16MM Projector

Sears, Roebuck and Company will introduce its newly developed sound projector for 16mm silent and sound film in the company's trade stores about May 1st. Designated as the Tower—Sears own brand name—it is a portable unit in single case with detachable side containing the speaker, and his carrying weight of 15 pounds.

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